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The Harlot's Progress, or, 5  
The Ridotto al' Fresco, by Theo. Cibber

1733

A Copy of this Dramatic Trifle  
at the Sale of Isaac Reed's Library  
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THE *56* 5  
HARLOT'S PROGRESS;  
OR, THE  
*RIDOTTO AL FRESCO*

A  
Grotesque Pantomime Entertainment.

As it is perform'd by his Majesty's Company of Comedians

AT THE  
THEATRE-ROYAL in *Drury-Lane*

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Compos'd by Mr. *Theophilus Cibber*, Comedian.

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The SONGS made (to old Ballad Tunes) by a Friend

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Printed for the Benefit of *Richard Cross* the Prompter  
and Sold at the Theatre. 1733. [Price Six Pence.]

THE  
HALL OF RECORDS

OF THE  
COUNTY OF

CHESHIRE  
IN THE YEAR 1800

AND IN THE YEAR 1801

AND IN THE YEAR 1802

AND IN THE YEAR 1803

AND IN THE YEAR 1804

AND IN THE YEAR 1805

AND IN THE YEAR 1806

AND IN THE YEAR 1807

THIS  
ENTERTAINMENT

Is Dedicated to the Ingenious

Mr. *H O G A R T H,*

(On Whose

Celebrated Designs it is Plan'd,

*By his Well-wisher,*

*and obliged*

*Humble Servant,*

Theo. Cibber.

*Saturday, March*  
*31<sup>st</sup>, 1733.*

# Persons in the Harlot's Progress.

Harlequin,  
 Beau Mordecai,  
 Old Debauchee,  
 Justice Mittimus,  
 Monf. Poudre,  
 Constable,  
 Keeper,  
 Porter,  
 Pompey,  
 Beadles,  
 Miss Kitty,  
 Madam Decoy,  
 Penny,  
 Miss Brindle,

Mr. *Le Brun*.  
 Mr. *Stoppelaer*.  
 Mr. *Berry*.  
 Mr. *Mullart*.  
 Mr. *Oates*.  
 Mr. *Jones*.  
 Mr. *Burnet*.  
 Mr. *Peploe*.  
 Y. *Grace*.  
 { Mr. *Gray*.  
 { Mr. *Wright*.  
 Miss *Raftor*.  
 Mrs. *Mullart*.  
 Mrs. *Grace*.  
 Mr. *Leigh*.

# Persons in the *Ridotto al' Fresco*.

*Les Capricieux* by Mr. *Essex* and Miss *Robinson*.  
 The *Hungarians* by Mr. *Houghton* and Mrs. *Walter*.  
 The *Fingalians* by Mr. *Lally Sen.* and Miss *Mears*.  
*Scaramouch, Pierot, and Mezetin* by Mr. *Lally, Junior,*  
 Mr. *Tench,* and Mr. *Stoppelaer*.  
 Ladies of Pleasure by Miss *Mann,* Miss *Atherton* and Miss  
*Price*.  
 The *Marquiss de Fresco* by Monsieur *Arlequin en Chien*.

The

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THE  
HARLOT'S PROGRESS;  
OR THE  
*RIDOTTO AL FRESCO*

**A**FTER the Overture, the Curtain rises ; — the Scene represents an Inn ; The Bawd, the Country Girl, the *Debauchee* and the Pimp all rang'd as they are in *the first Print*. — The Parson on the Right Hand, reading the Letter, soon goes off — while the Bawd is persuading the Girl to go along with her, Harlequin appears at the Window, and seeing the Country Girl, jumps down, and gets into a Trunk which belongs to her, while the Bawd sings.

AIR I. What tho' I am a Country Lass.

*Let Country Damsels plainly nice,  
In Home-spun Russet go, Sir ;  
While, Frolick we, chearful as wise,  
More pleasing Transports know, Sir.  
They dull and coy,  
Refuse the Joy,  
All bashful void of Skill-a :  
We gay and free  
To each fond He  
Yield up our selves at Will-a.*

*At last our Youth and Charms decay'd,  
Like old experienc'd Sinners,  
We follow the procuring Trade,  
And train up young Beginners.  
Thus ample Gains,  
Reward our Pains ;  
Then mock not our Profession,  
Like Courtiers we,  
Secure the Fee,  
And laugh at the Transgression.*

After the Song, the Bawd beckons a Porter, orders him take up the Trunk and follow her, and the Girl, which does, with Harlequin in it. — Then the *Debauchee* comes forward, who seems to be enamour'd with the Girl; the Pimp assures him he can procure her for him, upon which the *Debauchee* seems rejoic'd and sings in Praise Women and Wine.

AIR

AIR II. *Brisk Tom and Jolly Kate.*

*Brisk Wine and Women are,  
The Sum of all our Joy;  
A Brimmer softens every Care,  
And Beauty ne'er can cloy:  
Then let us Drink and Love,  
While still our Hearts are gay,  
Women and Wine, by turns shall prove,  
Our Blessings Night and Day.*

After the Song he follows her — the Pimp struts about and sings.

AIR III. *Maggy Lawther.*

*Pimping is a Science, Sir,  
The only Mode and Fashion,  
To Virtue bids Defiance, Sir,  
'Tis the Glory of the Nation.  
In City, Country, or in Court,  
It is the Coup d' Grace, Sir;  
If you your Patron's Vice support,  
You need not fear a Place, Sir.*

*The Lawyer pimps to gain a Coif,  
While Porters pimp for Hire;  
Kind Betty serves his Worship's Wife,  
The Page pimps for the Squire.  
'Tis pimping gains a large Estate,  
Makes Valets wear their Swords, Sir,  
For Pimps oft look as big and great,  
As any Duke or Lord, Sir.*

After

After the Song he follows the Debauchee. — The Scene changes to the Street; the Debauchee having found Harlequin in Company with Miss *Kitty*, turns her out of Doors, and the Pimp kicks out Harlequin; *Kitty* goes out in the greatest Distress — Harlequin by his Action signifies he's in Love, and is in doubt whether to hang or drown himself, or cut his Throat, &c. At length he resolves to follow her, and determines to dress himself like a smart *Cadet*, in order to address her: To accomplish which he strikes the Ground, and there rises a Dressing-Table fix'd in a Cloud, furnish'd with all necessary Appurtenances. — After he is drest, the Table vanishes and he goes out. The Scene changes to the Lodging that Beau *Mordecai* has provided for *Kitty*, whom he has just taken into high Keeping. (This Scene is taken from *the Second Print*) she is discovered lolling upon a *Settée*, attended by her Maid and Black-Boy, admiring the Grandeur of which she is possess'd, and then sings.

AIR IV. Oh! what Pleasures will abound.

*Who wou'd not a Mistress be,  
Kept in Splendor thus like me?  
Deckt in golden rich Array,  
Sparkling at each Ball and Play!  
Gaily toying,  
Sweets enjoying  
Foreign to that thing a Wife,  
Flirting, flaunting,  
Filting, jaunting,  
Oh the Charming happy Life!*

After

After the Song Harlequin creeps from under her Toilet, in the Habit of the *Cadet*, and courts Miss *Kitty*; she appears Coy at first, but at length yields to him. — Then sings.

AIR V. *Lad's a Dunce.*

*Thus finely set out,  
I'll make such a Rout,  
And top all the Rantipole Girls of the Town;  
With Glances so bright,  
Lords and Dukes I'll delight,  
And make all the Rakes with their Ready come down,  
The Stock-jobbing Cit,  
For a hundred I'll hit,  
While he is rifling, I'll rifle his Purse;  
With Saint-like Smile  
I'll Zealots beguile,  
And make the fond Hypocrite freely disburse.  
Thus, thus in full Pow'r,  
I'll sweeten, I'll sour,  
I'll whindle, I'll bluster, I'll wheedle, I'll cant,  
I'll bubble, I'll blind,  
Make Fools of Mankind,  
Each Cully shall think he's my only Gallant,  
With such Supplies  
To Grandeur I'll rise,  
And revel in Pleasure, in Plenty and Ease,  
While in the dark,  
A favourite Spark,  
I'll keep at my Call to enjoy when I please.*

After the Song they retire to the Bed; immediately is heard a knocking at the Door; the Maid looks out and per-

ceives it to be the *Jew*, upon which she runs and tells her Mistress, who comes out with Harlequin in the utmost Confusion. — But she advises him to retire to the Bed, which he does; she sits down upon the *Settée*, and orders the Maid to let *Mordecai* in — when he enters he seems angry that she made him wait so long at the Door, but is soon pacify'd when he sees *Kitty* alone. — He sits down by her, and is very fond of her; then orders the Maid to get Tea, which she does — while they are drinking it, *Kitty* appears in Confusion, and makes Signs to the Maid to let Harlequin out; but while he is attempting to steal away, he accidentally drops his Sword and Cane, which surprizes the *Jew*, who turning about perceives Harlequin, upon which Miss *Kitty* in a Passion over-sets the Tea-Table. — The *Jew* enrag'd, runs to secure the Door, and is in the greatest Passion with her, she laughs at him, and they sing the following *Duette*.

AIR VI. *Maidens as fresh as a Rose.*

Kitty. Farewell, good Mr. Jew;  
       Now I hate your tawny Face;  
       I'll have no more to do  
       With you or any of your Race.

Jew. Begone, you saucy Jade,  
       I will ne'er believe thee more;  
       Follow the Drury Trade,  
       Thou shalt ne'er deceive me more.

Kitty. Then take your self away,  
       Since I have chous'd you well, you Cull;  
       But come another Day,  
       When you have got your Pockets full.

Jew.

Jew. *Be not so pert, my Dear,  
This Pride may shortly have a Fall,  
Soon shall I see or hear, &c.  
Madam, in Bridewell, milling Doll.*

Repeat. *Soon shall I see or hear,  
She repeats with him. Ne'er more will I come near,  
Such a pitiful pimping Fool.*

After the Song he turns her and her Maid out of Doors, then pursues Harlequin. — A Picture falls down, Harlequin jumps thro' the Hangings, and the Picture returns to its place and conceals him. — The Subject of the Picture, which was before an Historical Story, is now chang'd to a Representation of the *Jew* with Horns upon his Head. — While he stands in astonishment the other Picture changes likewise, and represents Harlequin and *Kitty* embracing — upon which the *Jew* runs out in the greatest surprize. Scene changes to the Street. Harlequin meets the *Jew*, who immediately draws; Harlequin catches him by the Leg, and throws him down, jumps over him, and runs off, the *Jew* pursues him. — The Scene changes to a poor Apartment in *Drury-Lane*. (This is taken from the Third Print) *Kitty* is discover'd sitting disconsolate by the Bed-side, drinking of Tea, attended by *Bess Brindle* (a Runner to the Ladies of Pleasure) Harlequin jumps in at the Window; she seems overjoy'd to see him — just as they are going to sit down to drink Tea, they hear a Noise without — Harlequin looks thro' the Key-hole, and discovers it to be the Justice, Constable, Watch, &c. He is very much surpris'd, and jumps into a Punch-Bowl that stands upon a Table, to hide himself — Justice *Mittimus* enters with the Constable, &c.

&c. the Watch seize *Kitty* and the Runner, and carry 'em off. — The Constable stays behind to pilfer what he can, during which, Harlequin creeps from under the Table; the Constable seeing him, goes to seize him, but he jumps thro' the Window and escapes — the Constable runs off. — The Scene changes to the Street. A melancholy Tune is play'd, while several Ladies of Pleasure (alias *unfortunate Women*) are led cross the Stage as going to *Bridewell*, with *Kitty* and her Maid, the Bawd, &c. Three Justices bring up the Rear. — Scene changes to *Bridewell*. The Women are discover'd all leaning in an indolent manner upon their Blocks. — The Keeper enters, and seeing them so idle, threatens to beat 'em — as they take up their Hammers and Beetles, and are going to beat, the Blocks all vanish, and in their stead appear Harlequin, Scaramouch, *Pierrot*, and *Mezetin*, each takes out his Lady to dance, and signify they'll go to the *Ridotto al' Fresco*; the Keeper runs away frightened, they all dance off. — Scene changes to the Street. A great Number of People pass over the Stage, as going to the *Ridotto*, among whom appears the Marquiss *de Fresco*, perform'd by the little Harlequin Dog.

The Scene changes to the *Ridotto al' Fresco*, illuminated with several Glass Lustres, (the Scene taken from the place at *Vaux-Hall*.) Variety of People appear in Masquerade, and a grand Comic Ballad is perform'd by different Characters to *English, Scotch, Irish* and *French* Tunes, which concludes the whole.

Then follows the Masque of the *Judgment of Paris*, &c.

F I N I S.







